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PRACTICAL STUDIES

for the CORNET (and TRUMPET)



~~~~~ BY ~~~~~

EDWIN FRANKO GOLDMAN

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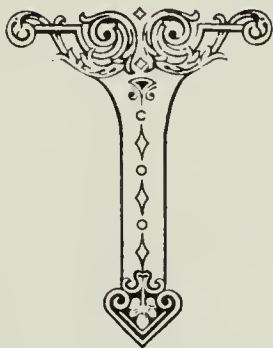
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# PRACTICAL STUDIES

for the

C O R N E T (and T R U M P E T)



by



EDWIN FRANKO GOLDMAN



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## Practical Studies

Each one of these studies has been written for the purpose of developing some certain phase of playing. They have been called "Practical Studies" because they represent the various forms and styles that the average musician is apt to be confronted with at any time. If properly and carefully practised, these studies should perfect the tonguing, whether it be in single, double or triple form. They will also improve the tonal quality, technic, phrasing, and rhythm, and give to the player a vast amount of surety and endurance.

The performer who can render these studies as they should be played, will be able to do justice to any piece of music that may be set before him in either orchestra or band. He will at the same time be able to perform any of the standard cornet solos in an artistic manner.

It is not necessary that these studies be practised in the order in which they are printed. The student may choose any exercise at random.

EDWIN FRANKO GOLDMAN

June, 1920



# 1. Staccato Tonguing

This staccato study should be practised slowly at first, and also with very even tonguing. After it has been mastered in slow tempo, begin to play it faster. In fact, it should be played as quickly as possible without sacrificing smoothness or clarity.

The musical score consists of 12 staves of music, organized into three systems of four staves each. The first system (staves 1-4) is in treble clef, common time, and begins with a mezzo-forte (*mf*) dynamic. The second system (staves 5-8) is in treble clef with a key signature of one flat (B-flat), starting with a forte (*f*) dynamic. The third system (staves 9-12) returns to treble clef and common time, marked *a tempo* and mezzo-forte (*mf*). The piece concludes with a *rall.* (rallentando) marking on the eighth staff. The notation features rapid staccato sixteenth-note passages throughout, with various articulation marks such as accents and slurs.



## 2. Alternate Tonguing and Slurring

This study should be played with great care. Slur only the notes marked. All the sixteenths and eighths must be played as staccato and evenly as possible. In order to make the music sound light and brilliant, also play the second note of each slurred group of two, very short. It is essential to accent the notes that are so marked. Play slowly at first.

The musical score consists of ten staves of music in treble clef, 2/4 time. The key signature changes from C major to B-flat major (two flats) in the third measure of the third staff. The music features a complex pattern of slurs and accents. The first staff begins with a mezzo-forte (*mf*) dynamic. The third staff ends with a forte (*f*) dynamic. The sixth staff begins with a mezzo-forte (*mf*) dynamic. The eighth staff begins with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



### 3. Staccato Tonguing

In exercises of this kind, the student must be extremely careful to have the intonation accurate. Some of the intervals are rather difficult. Therefore do not attempt to play with speed at first. Precise, sharp tonguing is essential.

Moderato

The musical score consists of 12 staves of music in treble clef, 2/4 time. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The music is a continuous exercise of staccato eighth notes, often beamed in groups of four. The exercise includes various intervals and melodic lines, with some measures containing rests or specific articulation marks like slurs and accents. The notation is precise, with many notes marked with staccato dots.



## 4. Staccato Tonguing

This study should in reality be counted in 4/8 time, with a triplet on each eighth count. If practised properly it will help to give one a certain degree of lightness and delicacy of tonguing, and at the same time, accuracy and speed.

The musical score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic marking. The notation consists of continuous eighth-note triplets, indicated by a '3' over the notes and a bracket. The melody moves through various intervals, including ascending and descending runs, and includes some chromatic passages. The score is divided into measures by vertical bar lines, with some measures containing a fermata or a repeat sign. The overall structure is a continuous exercise designed to develop staccato tonguing technique.



## 5. Staccato Tonguing

This is another study that will help to improve the tonguing. Be careful to play all eighth and sixteenth notes very staccato, and try to maintain the same quality of tone throughout. A brilliant style is required for music of this kind.

*Allegro moderato*

The musical score consists of 12 staves of music in 6/8 time. The key signature has one flat (B-flat). The tempo is marked *Allegro moderato*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often marked with staccato dots. Dynamic markings include *f* (forte) at the beginning of the first staff and *rall* (rallentando) in the seventh staff. A section marked *a tempo* begins in the eighth staff. The score concludes with a double bar line and repeat signs at the end of the twelfth staff.

## 6. Dotted Notes

This particular rhythm seems to bother most players. All the dotted notes come directly on the beat, and they should not sound too long or too short. The sixteenths must be played lightly, quickly, and staccato. The study looks very simple, but requires careful practise.

The musical score consists of 12 staves of music in G major (one sharp) and 3/4 time. The piece is a study for dotted notes, where dotted notes fall directly on the beat. The notation includes various dynamics and articulations:

- Staff 1:** Starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked *mf*.
- Staff 2:** Continues the melodic line with dotted notes.
- Staff 3:** Features a crescendo line leading to a measure marked *f*.
- Staff 4:** Continues the pattern, marked *mf*.
- Staff 5:** Includes a measure with a staccato articulation.
- Staff 6:** Continues the melodic line, marked *f*.
- Staff 7:** Continues the pattern.
- Staff 8:** Continues the pattern.
- Staff 9:** Includes a measure with a staccato articulation.
- Staff 10:** Features a *rall.* (rallentando) marking, followed by a crescendo line leading to a measure marked *mf*, and then a measure marked *f*.
- Staff 11:** Continues the pattern, marked *a tempo*.
- Staff 12:** Continues the pattern, marked *f*.



## 7. Dotted Notes

While in the same style as the previous exercise, this is perhaps somewhat more difficult. See that all dotted eighth notes are given equal value. The sixteenths must also be even.

The musical score consists of ten staves of music in 3/4 time. The notation includes eighth notes, dotted eighth notes, and sixteenth notes. Dynamics are indicated by *f* (forte) and *mf* (mezzo-forte). The score includes various articulations such as slurs and accents. The first staff begins with a treble clef, a 3/4 time signature, and a forte (*f*) dynamic. The second staff introduces a mezzo-forte (*mf*) dynamic. The third staff continues with a mix of dynamics. The fourth staff ends with a double bar line. The fifth staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The sixth staff begins with a forte (*f*) dynamic. The seventh staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The eighth staff continues with a mezzo-forte (*mf*) dynamic. The ninth staff continues with a mezzo-forte (*mf*) dynamic. The tenth staff ends with a double bar line.



# 8. Trumpet Style

Sharp tonguing is the feature of this study. Every eighth and sixteenth note must be staccato. Play slowly at first. Eventually count one in a bar. Always bear in mind that quick tonguing must be light tonguing. Much music for the Trumpet is written in this style. It should be played with snap and brilliancy.

## Allegro

*f* (1 in a bar) *mf*

*f*

*mf*

*f*

*ff* *p* 2

*f*

*mf* *f*

*f*

*mf*

*f*

## 9. Trumpet Style

No trumpet player can possibly achieve success unless he can tongue with precision and speed. Real trumpet parts call for staccato tonguing, to a great extent. In an exercise of this kind the eighths as well as the sixteenths must be played as short as possible, and the rests must be observed. Brilliancy is a requisite.

The musical exercise is written for trumpet in 6/8 time. It consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic marking. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and frequent staccato tonguing indicated by 'y' marks. The key signature changes from C major to B-flat major in the sixth staff. The piece concludes with a double bar line on the eleventh staff.



## 10. Intervals

The slower this exercise is practised at the start, the greater the benefit will be. Each note should be played as distinctly as though it stood alone. In going from a high note to a low one, or from a low note to a high one, there must be no difference in either quantity or quality of the tone. The proper practice of this will give to the player great surety and accuracy of attack. Be careful of the intonation.

Not too fast

The musical score consists of ten staves of music. The key signature has one sharp (F#), and the time signature is 4/8. The exercise is composed of eighth-note patterns, primarily ascending and descending. The first staff starts with a forte (f) dynamic and an accent (>) on the first note. The notation includes many accents (>) and slurs to indicate phrasing and articulation throughout the piece.



## 11. Intervals

Accurate intonation and even quality of tone are the important factors of an exercise of this kind. It is on the same order as the preceding study.

Very slowly at first

The musical score for 'Intervals' is written for a single melodic line on a grand staff (treble clef). It is in G major (one sharp) and 6/8 time. The first staff starts with a forte (f) dynamic. The exercise consists of ten staves of music. The first staff begins with a forte (f) dynamic. The music is composed of eighth and sixteenth notes, often beamed together, with various rests and slurs. The intervals are primarily thirds, fourths, and fifths, ascending and descending. The piece concludes with a double bar line and repeat signs on the final staff.

## 12. Syncopation

Much music that the average cornetist is confronted with, is written in syncopation, particularly the so-called popular and rag-time numbers. The present study has the form of a "fox-trot" which is one of the popular dances of the day. Count two in a bar. Play all the eighths staccato, and give the quarters full value. This will make the syncopation stand out boldly. Accent most of the quarter notes very slightly as marked at the beginning.

*Moderato*

The musical score is written for a cornet in B-flat major, 2/4 time, at a moderate tempo. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking 'Moderato' is placed above the first staff. The first staff starts with a forte (*f*) dynamic and contains several accented eighth notes. The second staff continues the melody with a forte (*f*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff begins with a mezzo-forte (*mf*) dynamic. The fifth staff continues the melody. The sixth staff begins with a piano (*p*) dynamic. The seventh staff continues the melody. The eighth staff begins with a forte (*f*) dynamic. The ninth staff continues the melody. The tenth staff concludes the piece with a final cadence. The score includes various musical notations such as eighth notes, quarter notes, and rests, with accents and dynamic markings throughout.



## 13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderato'. The first staff starts with a mezzo-forte (*mf*) dynamic. The music is characterized by syncopated rhythms, with many notes placed on the off-beats. There are several measures with eighth and sixteenth notes, and some measures with rests. The score includes a variety of musical notations such as beams, slurs, and accents. A forte (*f*) dynamic appears in the fifth staff. The piece ends with a double bar line after the eleventh staff.



## 14. Syncopation

The explanation of the previous exercise will apply similarly to this study.

Moderato

The musical score for exercise 14, titled "Syncopation" and marked "Moderato", is written for a single melodic line on a grand staff. The time signature is 2/4. The key signature is one flat (B-flat). The score begins with a mezzo-forte (*mf*) dynamic. The first staff contains a series of eighth and sixteenth notes with syncopated accents. The second staff continues this pattern, ending with a quarter rest. The third staff introduces a sharp sign (#) on the second line, indicating a key change or modulation. The fourth staff continues the syncopated melody. The fifth staff begins with a forte (*f*) dynamic. The sixth staff continues the pattern. The seventh staff ends with a quarter rest. The eighth staff continues the melody. The ninth staff continues the pattern. The tenth staff continues the melody. The eleventh staff ends with a quarter rest. The score is characterized by frequent syncopation, with accents placed on off-beats and ties across bar lines.

## 15. Legato

To render this study properly, smoothness of style is necessary. Sustain the notes well, and give each its proper value. Be careful not to hurry the triplets. Some of the slurs are rather difficult. If this exercise is mastered, the performer should have no difficulty in rendering songs and arias in proper style.

Moderato

*p*

*mf*

*mf*

*p*

*a little faster*

*f*

*a tempo*

*rall.*

*p*

*mf*

*p*



## 16. Slurring

Be careful not to shorten the last note of each triplet. That is a common fault. Only tongue the first note of each bar, but do not accent it.

Moderato

The musical score consists of ten staves of music in treble clef, 4/4 time. The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of *mf* and a triplet of eighth notes. The music is composed of eighth and sixteenth notes, often grouped in triplets and slurred across bar lines. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fourth staff, and then to one flat (Bb) in the fifth staff. The exercise concludes with a double bar line and a fermata on the final note.

## 17. Slurring

The same advice given for the two previous studies will apply here. Smoothness is very important in this exercise.

## Allegretto

The musical score for '17. Slurring' is written for a single melodic line in treble clef, 3/4 time. It begins with a mezzo-forte (*mf*) dynamic and features a series of slurred eighth-note patterns. The first staff includes triplet markings (*3*) under the first, third, and fifth notes of the initial phrase. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fourth staff. The piece concludes with a *rall.* (rallentando) marking and a repeat sign. A section marked *a tempo* follows, consisting of three staves of eighth-note slurs, each with a triplet (*3*) marking. The final staff of the exercise returns to the two-flat key signature and ends with a repeat sign.





## 19. Cadenzas

Most instrumental solos in the larger forms contain one or two cadenzas. When a cadenza is found, it indicates that the measure of time is to be suspended, and its performance left to the judgment and taste of the player. Cadenzas should be played in a free (*ad libitum*) style so as to display the tone, technic and other qualities of the player to the best possible advantage. As cadenzas are unaccompanied, they must be played with extreme care. Let every note sound, and do not sacrifice precision and style for speed.

1

2

3

4

5

6

7

8



This musical score page contains measures 7 through 12 of a single melodic line. The notation is written on a single staff in treble clef. The key signature consists of one sharp (F#), and the time signature is 4/4. The music is characterized by frequent sixteenth-note runs and eighth-note patterns, often grouped with slurs. Measure 7 begins with a half note F#4, followed by a series of sixteenth-note runs. Measure 8 continues with similar rhythmic patterns. Measure 9 features a half note G#4, followed by a descending sixteenth-note run. Measure 10 includes a trill (tr) on a half note G#4. Measure 11 shows a half note F#4, followed by a descending sixteenth-note run. Measure 12 concludes with a half note F#4, followed by a descending sixteenth-note run. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents) to guide the performer.

7

8

9

10

11

12

## 20. Grace Notes (Single)

Grace notes are ornaments, and as their name implies must be played in a graceful manner. Lightness and delicacy are the principal requirements of these notes. Do not accent them. Just touch them lightly and slur into the following note. Only single grace notes are used in this study.

### Grazioso

*mf*

*a tempo*

*rall.*

*p dolce*

*rall.* *mf*



## 21. Grace Notes (Double)

23

In this study, two grace notes are introduced. They should be played in a delicate manner, but both should be distinctly heard. The two grace notes should be slurred to the following eighth note, making three slurred notes in all. Lightness should characterize this entire study.

Allegro

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). The time signature is 6/8. The piece begins with a forte (*f*) dynamic. The first five staves contain a continuous eighth-note pattern with grace notes. The sixth staff introduces a change in dynamics to mezzo-forte (*mf*) and a more delicate character (*dolce*), featuring a series of slurred eighth notes. The seventh staff continues this pattern with some sixteenth-note runs. The eighth staff returns to the eighth-note pattern with grace notes. The ninth staff continues the eighth-note pattern. The tenth staff continues the eighth-note pattern. The eleventh staff continues the eighth-note pattern. The twelfth staff continues the eighth-note pattern. The thirteenth staff continues the eighth-note pattern. The piece concludes with a final eighth-note pattern and a fermata.

## 22. Grace Notes

The explanatory notes in connection with the two preceding studies also apply to this one in every respect. They should all be practised with great care and attention as to detail.

## Allegretto

The musical score for '22. Grace Notes' is written in 2/4 time and B-flat major. It consists of 11 staves of music. The tempo is marked 'Allegretto'. The score includes various dynamics and articulations:

- Staff 1: *f* (forte)
- Staff 3: *p* (piano)
- Staff 4: *f* (forte)
- Staff 6: *rall* (rallentando)
- Staff 7: *a tempo* and *f* (forte)

The music features a variety of note values, including eighth and sixteenth notes, and rests. Grace notes are indicated by small vertical lines above the notes. The score concludes with a double bar line on the final staff.



## 23. Triplets

25

In a study of this kind it is essential, first of all, to note which notes are slurred, and which are tongued. Do not accent the first note of each triplet. Accuracy of fingering is necessary. Play slowly at first, counting four eighths to the bar.

*Allegro*

*mf*

*a little slower*

*p*

*a tempo*

*mf*



## 24. Triplets

This study should be practiced with great care, in order to gain accurate rhythm. Observe the marks and count four eighths to the bar at first.

## Allegretto

The musical score consists of 13 staves of music in 2/4 time. The tempo is marked 'Allegretto'. The key signature is one sharp (F#). The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). It also includes tempo markings: *a tempo* and *rall.* (rallentando). The music features numerous triplet exercises, indicated by a '3' over a bracketed group of notes. The exercises are designed to be practiced with great care to gain accurate rhythm, with a count of four eighths to the bar at first.



## 25. For Lightness and Speed

27

After this study has been mastered, the student may play it in the fastest possible tempo. Be careful to accent the notes marked. Remember that without lightness there can be no speed.

Presto

The musical score is written for a single melodic line on a treble clef staff in 3/8 time. It consists of 12 measures across 12 staves. The key signature has one sharp (F#), and the tempo is marked 'Presto'. The score begins with a forte (*f*) dynamic and includes several accents (>) on specific notes. The melody is characterized by rapid sixteenth-note passages and eighth-note runs. The key signature changes to one flat (Bb) at the start of the fifth staff. The piece concludes with a final measure on the twelfth staff.

## 26. Valse Etude

This "Valse Etude" is a practical study and should be rendered with taste and discretion.

Not too fast

*mf*

*f*

*mf*



## 27. Cavatina

29

In this "Cavatina" the student is given an opportunity to display good phrasing, as well as fine tonal quality. Do not play the eighth or sixteenth notes short in music of this kind.

### Andante

The Andante section consists of eight staves of music in 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line. The third staff introduces a forte (*f*) dynamic. The fourth staff returns to mezzo-forte (*mf*). The fifth staff is marked forte (*f*). The sixth staff is marked mezzo-forte (*mf*). The seventh staff continues the melodic development. The eighth staff concludes the section with a *rall.* (rallentando) marking.

### Tempo I

The Tempo I section consists of four staves of music in 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line. The third staff introduces a forte (*f*) dynamic. The fourth staff concludes the section with a *rall.* (rallentando) marking.

## 28. Etude brillante

An opportunity for brilliant playing is afforded in this study. Play the music precisely as written.

*Allegro maestoso*

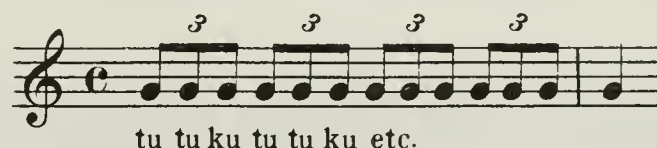
The musical score for "Etude brillante" consists of 12 staves of music in B-flat major (two flats) and 2/4 time. The tempo is marked *Allegro maestoso*. The score begins with a forte (*f*) dynamic. The first six staves feature rapid sixteenth-note passages and slurs. The seventh staff introduces a mezzo-forte (*mf*) and *dolce* (sweet) marking. The eighth staff returns to forte (*f*). The ninth staff includes a *rall.* (rallentando) marking and a change to a half note. The tenth staff returns to forte (*f*) and includes an *a tempo* marking. The eleventh and twelfth staves continue the rapid sixteenth-note passages, ending with a final half note and a repeat sign.



## Triple Tonguing

Triple Tonguing is a form of staccato which is used for playing triplets (singly or in groups) where the necessary speed cannot be obtained with ordinary or single tonguing. It is an effect obtained by the pronunciation of the letters T T K, or the syllables Tu Tu Ku. It is a muffled articulation of these letters or syllables. This particular kind of tonguing consists of evenly detaching a regular succession of notes, without permitting the stroke of the tongue to be either too long or too short. In order to arrive at this degree of proficiency, the earlier studies, which serve as the foundation, should be practiced very slowly. The first step in triple tonguing is to know how to articulate. It is necessary to pronounce the syllable "Ku" for the third note of each triplet.

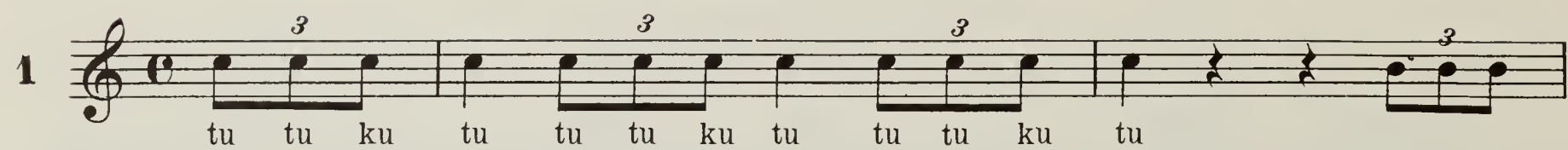
The following illustration demonstrates the pronunciation of the syllables. The student must strive to pronounce with perfect equality the syllables:

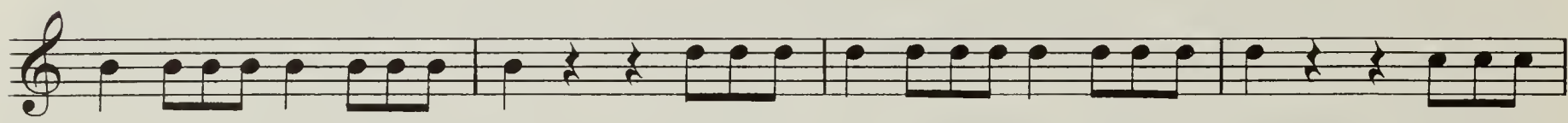


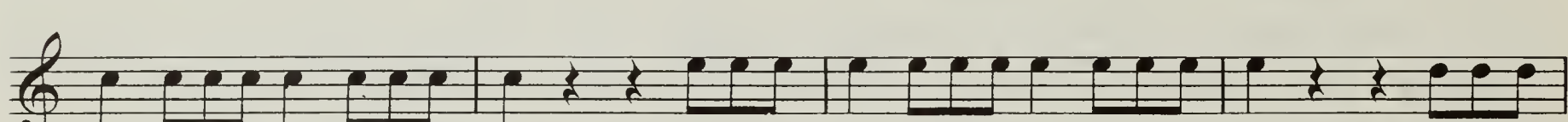
For the syllable "tu," the tip of the tongue is pressed against the upper front teeth and drawn suddenly down, producing the first sound. The tongue does not act at all for the third sound, but remains motionless at the bottom of the mouth, allowing the pronunciation of the syllable "ku" to come from the throat. The "ku" may be said to be "coughed" into the instrument, and by forcing a column of air into the mouthpiece, determines the third sound. As the articulation of the K or Ku is produced farther from the mouthpiece than that of the T or Tu, it must be more strongly accented, in order to make the triplet sound perfectly even. In the beginning, it will be good to give the Ku an extra accent until it has been gotten under control. Later on just a slight accent is necessary to make it of equal tonal value with the other notes. In order to acquire this tongue to-and-fro movement with ease and regularity, it must be done slowly at first. The tongue acts as a sort of valve, allowing the same quantity of air to escape at each syllable. The "tu tu ku" must always be emitted sharply and with precision. Do not pronounce "du du gu" instead. This latter will always sound slovenly and ragged.


If these rules are strictly followed, Triple Tonguing will be mastered very readily and will be found no more difficult than Single Tonguing. All that is necessary is to practice conscientiously and carefully, for anyone can become an expert who has patience and perseverance.

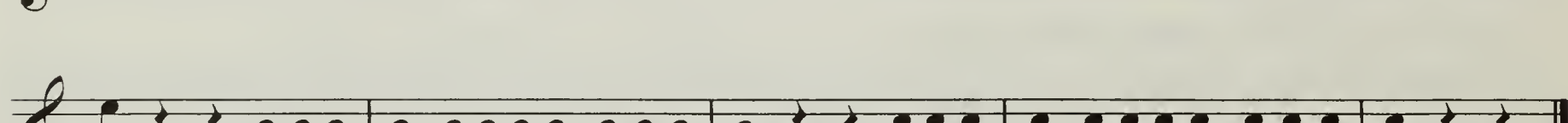
## 29. Triple Tonguing

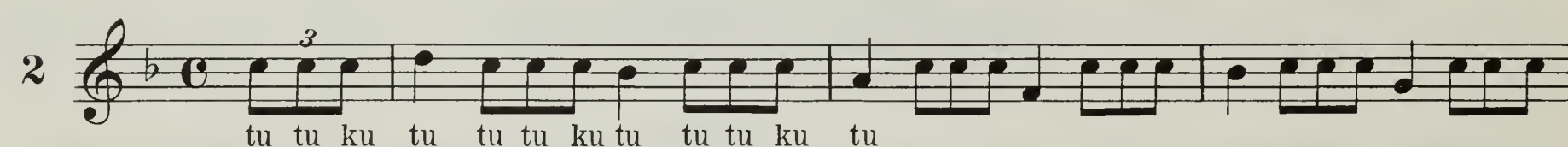
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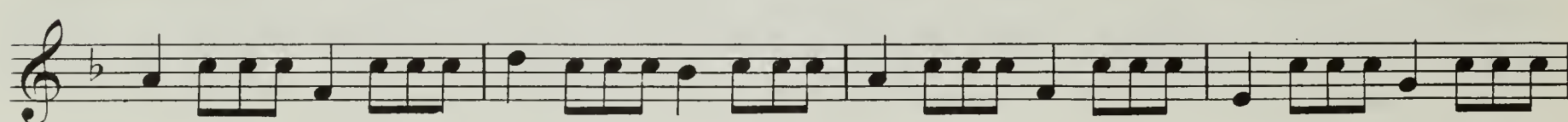


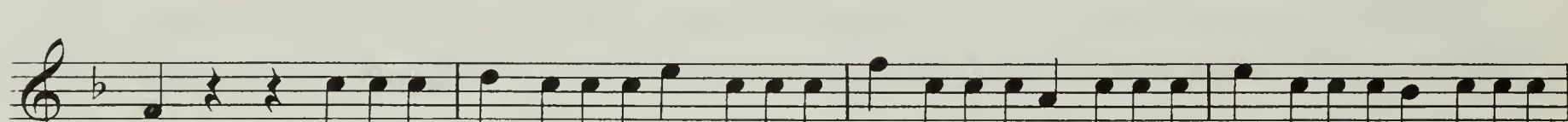





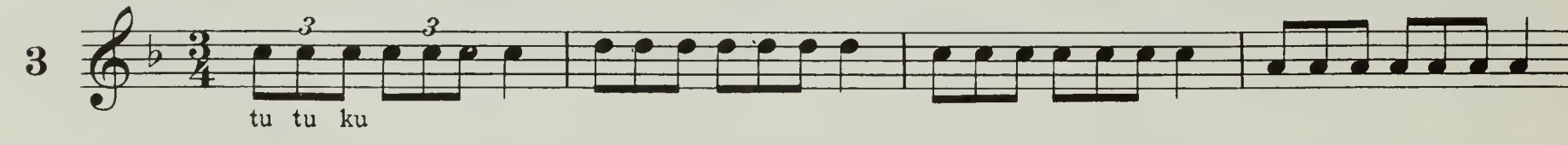



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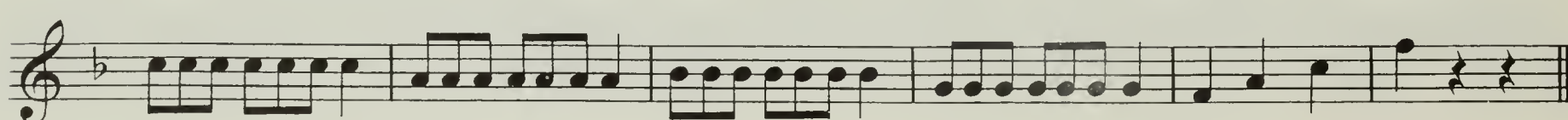






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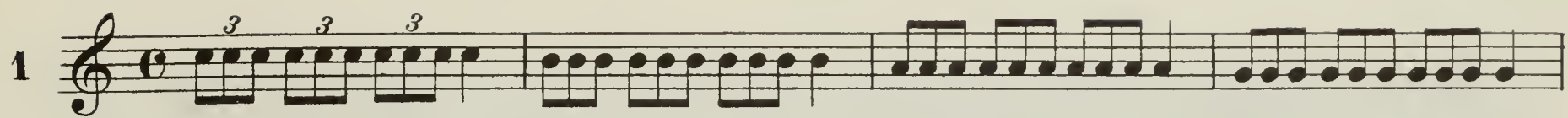




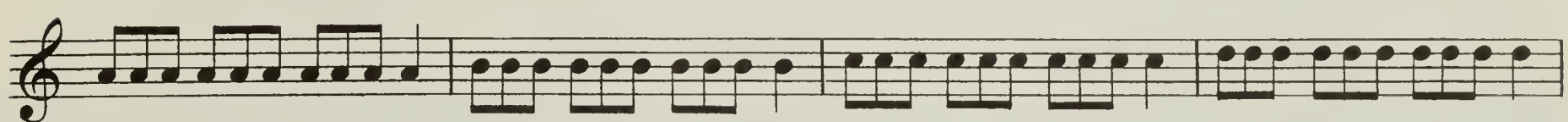


## 30. Triple Tonguing




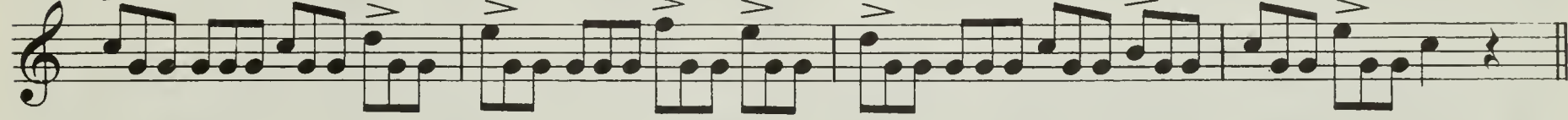

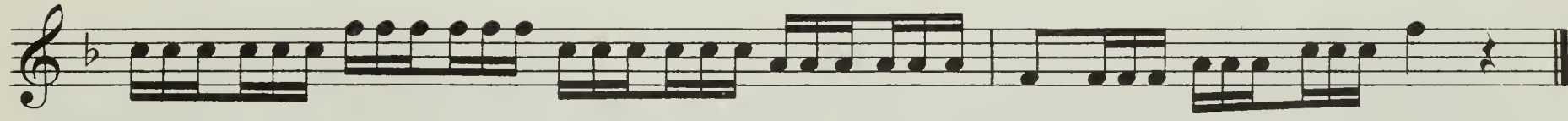
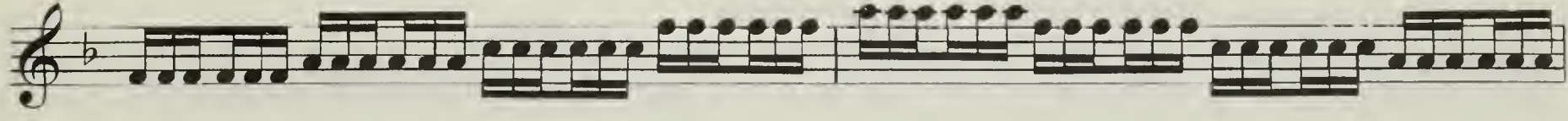
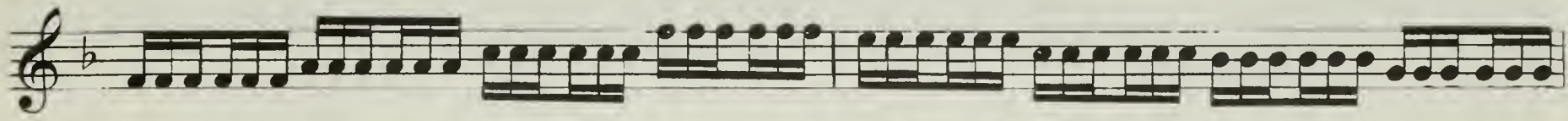
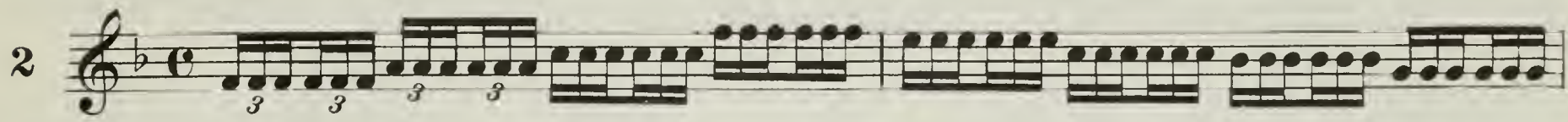
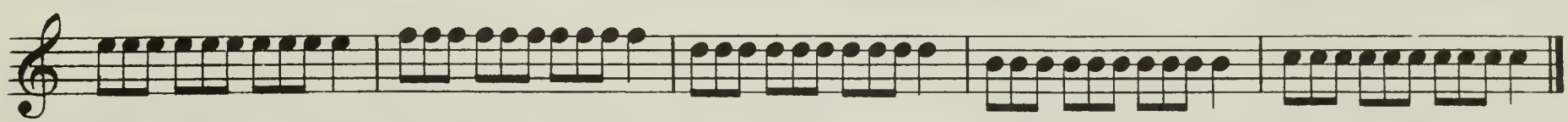
1



2



3



## 31. Triple Tonguing

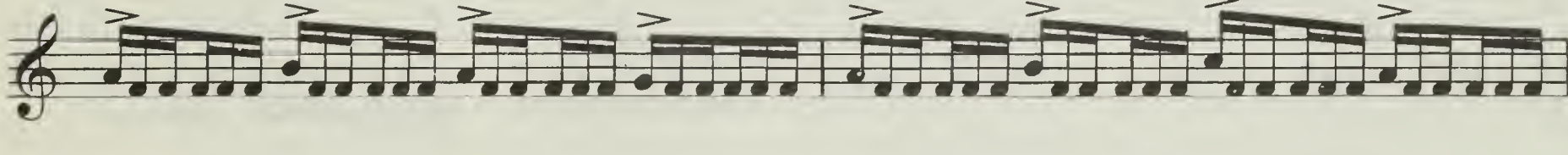
1

Exercise 1 consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains two triplet markings over eighth notes. The subsequent staves continue with various rhythmic patterns, including eighth and sixteenth notes, and end with a double bar line.

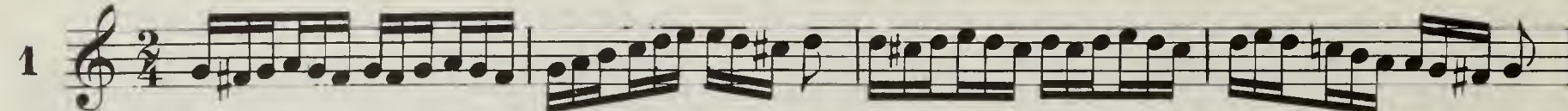
2

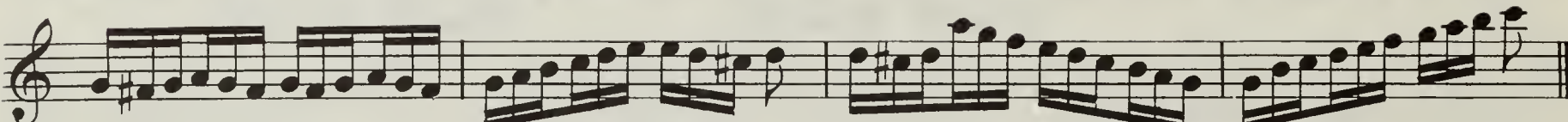
Exercise 2 consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains two triplet markings over eighth notes. The subsequent staves continue with various rhythmic patterns, including eighth and sixteenth notes, and end with a double bar line.




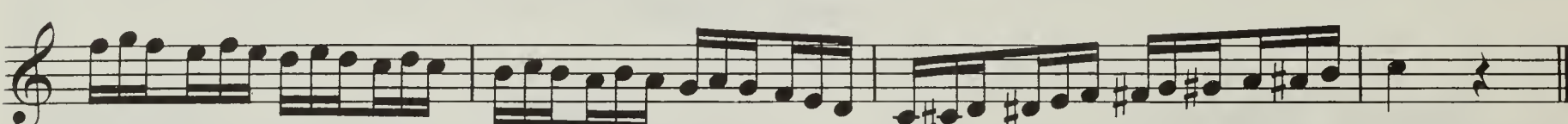



## 32. Triple Tonguing


1 




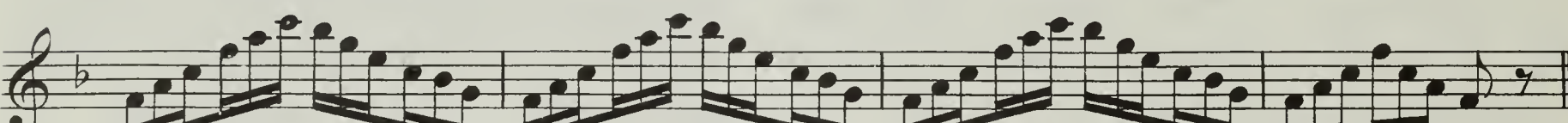
2 

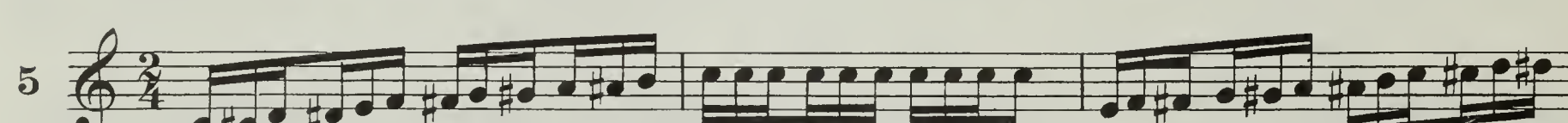



3 




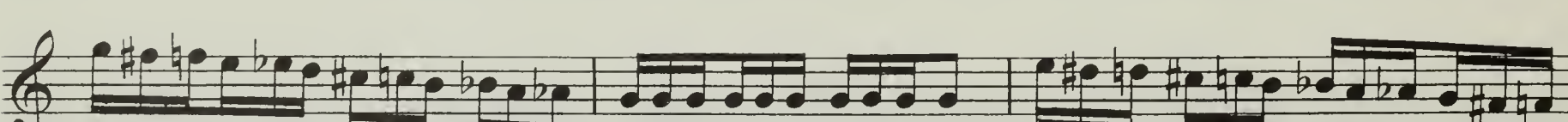
4 




5 









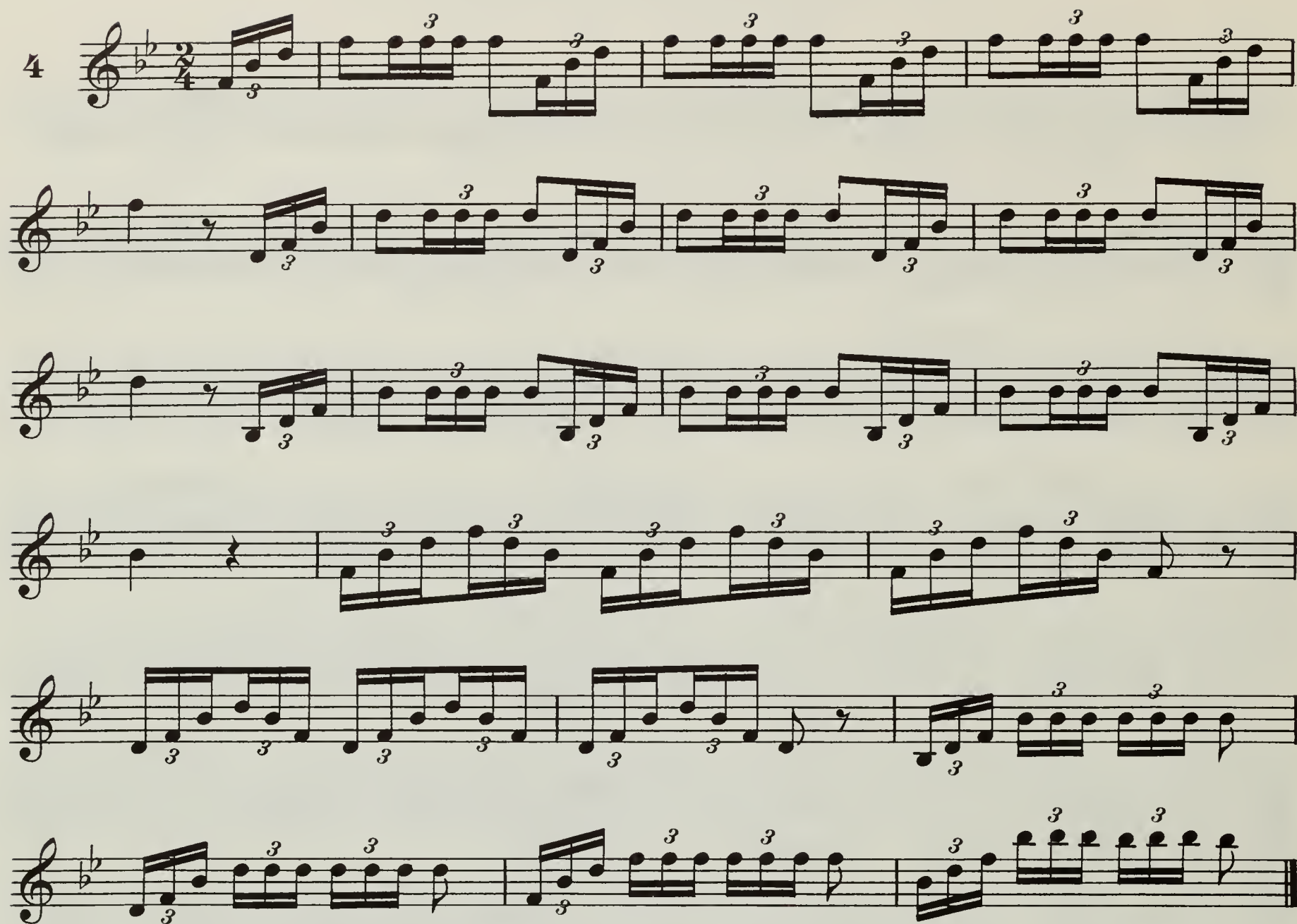


## 33. Triple Tonguing (Trumpet Style)

1

2

3

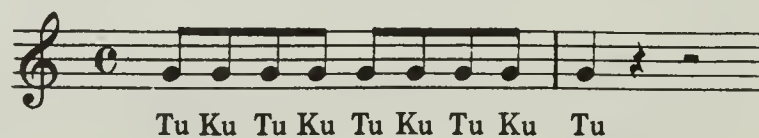


## Double Tonguing

As a rule, all other forms of tonguing are studied and mastered before double tonguing is taken up at all. The stroke of the tongue in double tonguing is similar to that used in triple tonguing, the only difference being that the T and K strokes are evenly divided, while in triple tonguing we have two T's to each K. All the rules followed in triple tonguing apply to double tonguing. With double tonguing a wonderful amount of speed may be acquired, particularly in the execution of scales and arpeggios. Though most people believe that double tonguing is far more difficult than other forms, this belief is not well founded. The fact is, that because it is not as brilliant as triple tonguing, it is more neglected. If it is studied systematically and practiced regularly, it can be thoroughly mastered and will prove of incalculable value to the player. Passages that were difficult and troublesome are played with ease in double tonguing.

No detailed explanations are necessary. The same method of practice and study used in the triple tonguing should be employed in these exercises.

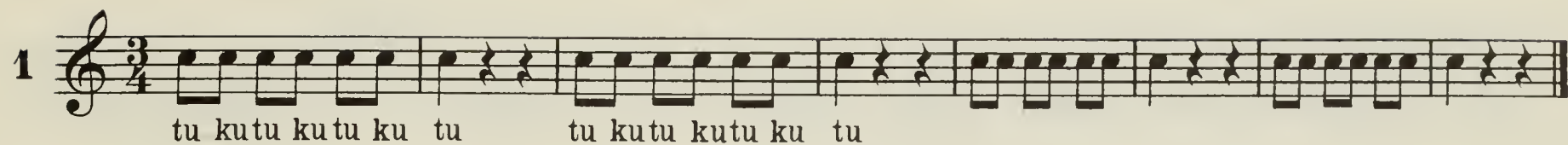
The following illustrates the pronunciation of the syllables. Pronounce with perfect equality.

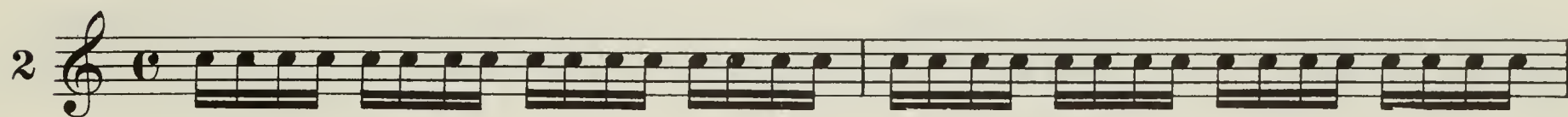


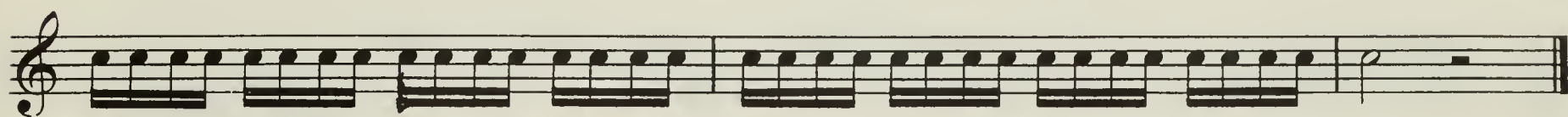


# 34. Double Tonguing

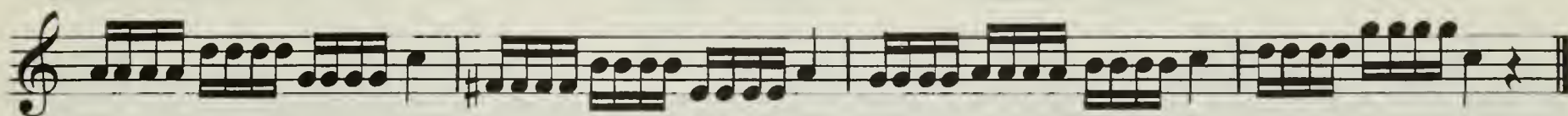
39

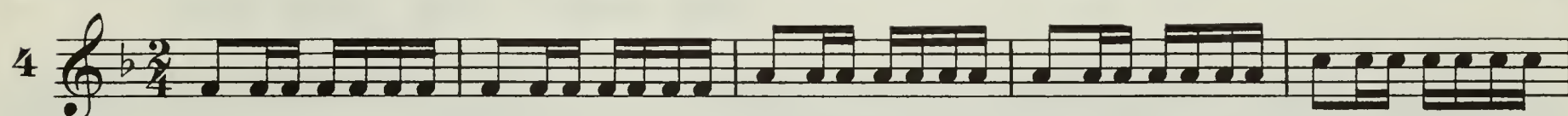
1   
tu kutu kutu ku tu tu kutu kutu ku tu

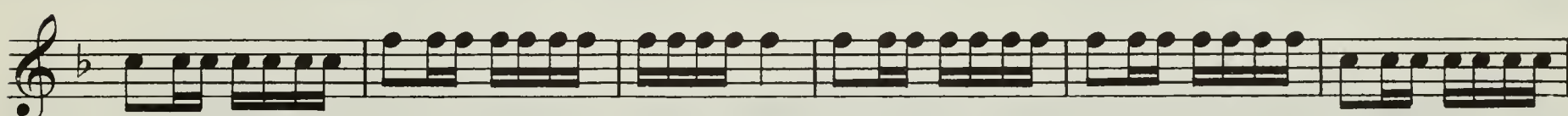
2 

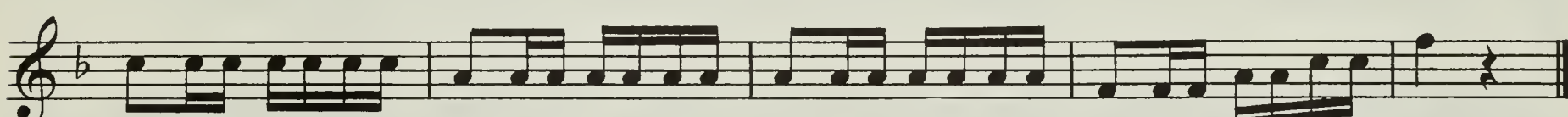



3 



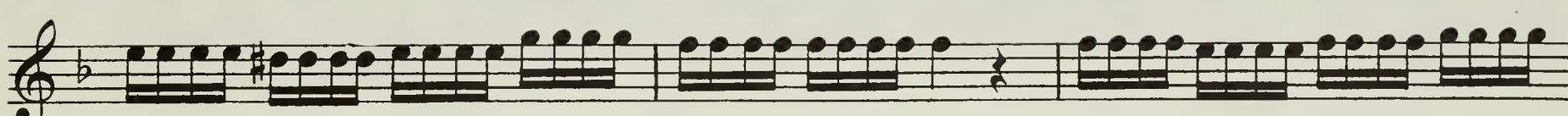
4 



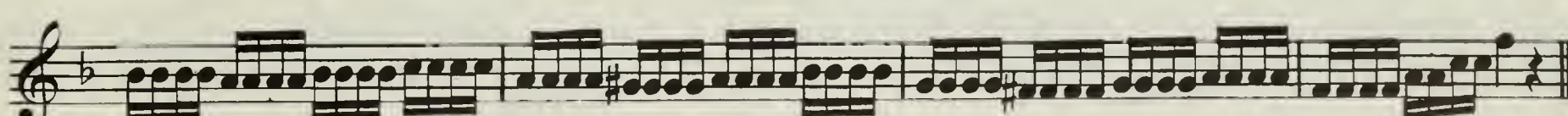


5 





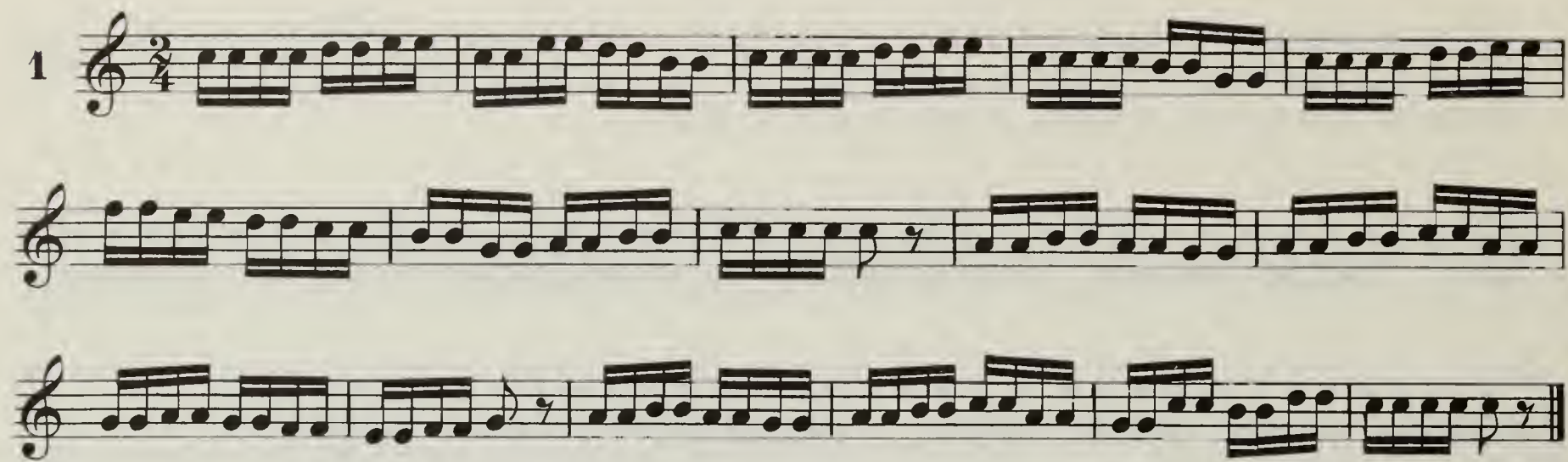







## 35. Double Tonguing

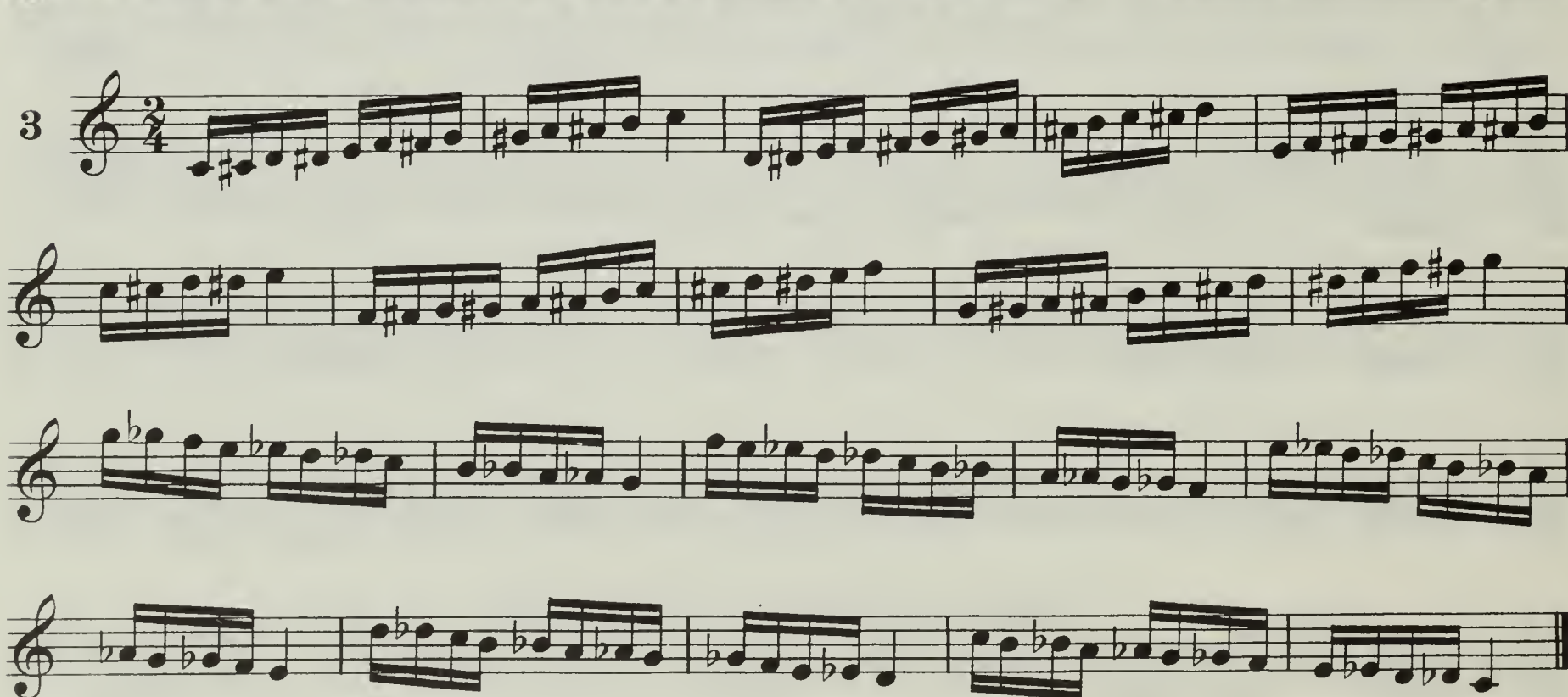
1



2



3





## 36. Double Tonguing

41

1

2



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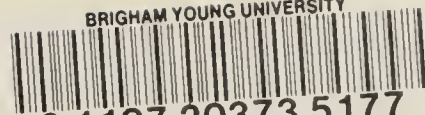
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